This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

KEATS AND SPENSER.

A DISSERTATION

PRESENTED TO THE PHILOSOPHICAL FACULTY

OF THE

UNIVERSITY OF HEIDELBERG

FOR THE ACQUISITION OF THE DEGREE

OF

DOCTOR OF PHILOSOPHY

BY

W. A. READ.

HEIDELBERG
PRINTED BY E. GEISENDÖRFER
1897.

953K
R28
Repl# 273810

LOAN STACK

261096

STANFORD LIBRARY

Contents.

I. Introduction 1
1. The Present State of Criticism upon the Relation between Keats and Spenser 1
2. The Object of This Paper 4
II. Biographical Evidence and Personal Testimony . 5
III. Language 8
1. Mr. W. T. Arnold's List of Spenserian Words in Keats 8
2. Further Traces of the Spenserian Element in Keats' Diction 15
3. Words and Phrases Probably Borrowed from Spenser 21
4. The Lines in „Imitation of Spenser“ 30
5. Summary 35
IV. Metre 36
V. Subject-Matter and Method of Treatment. — Sensuousness and Chivalry 40
Index of Words Compared 58
Literature 59

856

953K
R28

I. Introduction.

1. The Present State of Criticism upon the Relation between Keats and Spenser.

Certain critics have maintained that the genius of John Keats was to a great extent moulded by his study of the poetical works of Edmund Spenser. Lord Houghton says, „Not only are the 'Lines in imitation of Spenser,' with the exception of some indifferent sonnets, the earliest known verses of his composition, but the stream of his inspiration remained long coloured by the rich soil over which it then flowed. Nor will the just critic of the maturer poems of Keats fail to trace much that at first appears forced and fantastical both in idea and in expression, and suspect that some of the very defects, which are commonly attributed to an extravagant originality, may be distinguished as proceeding from a too indiscriminate reverence for a great, but unequal, model."[1])

Beautiful are the words of Mr. Matthew Arnold in which he refers to Keats as „the one modern inheritor of Spenser's beautiful gift; the poet who evidently caught from Spenser his sweet and easy-slipping movement, and who has exquisitely employed it; a Spenserian

1) Keats' Poetical Works, Aldine ed., p. XIV.

genius, nay, a genius by natural endowment richer probably than even Spenser; that light which shines so unexpected and without fellow in our century, an Elisabethan born too late, the early lost and admirably gifted Keats."[1])

Again, Mr. W. T. Arnold declares, „The strongest literary influence exercised by any one writer upon the mind of Keats was that exercised by Spenser. Leigh Hunt's influence is strongly marked only in his earliest, that of Milton only in his latest work; but not only is Spenser everywhere both in the volume of juvenile poems and in Endymion, but one of Keats' latest and most beautiful poems, St. Agnes' Eve, is perhaps the finest example of the use of the Spenserian stanza, out of Spenser, in the whole range of English verse. Spenser was his first love in poetry and even Milton and Shakspere did not cause him to be forgotten in Keats' maturer years."[2])

The eminent critic, Mr. Sidney Colvin (followed by Mr. Forman[3]), agrees with the above-quoted as to the general influence of Spenser upon the poetical work of Keats, but takes a slightly different view as regards the juvenile poem called the Imitation of Spenser. He says: „Although, indeed, the poets whom Keats loved the best both first and last were those of the Elisabethan age, it is clear that his own earliest verses were modelled timidly on the work of writers nearer his own time. His professedly Spenserian lines resemble not so much Spenser as later writers who had written

1) Quoted by Mr. W. T. Arnold, Keats' Poetical Works, London, 1888, p. XXV.

2) Keats' Poetical Works, ed. W. T. Arnold, London, 1888, pp. XXIII—XXIV.

3) The Poetical Works of John Keats, ed. Forman, London, 1896, p. XVIII.

in his measure, and of these not the latest, Byron, but rather such milder minstrels as Shenstone, Thomson, and Beattie, or most of all perhaps the sentimental Irish poetess Mrs. Tighe; whose Psyche had become very popular since her death, and by its richness of imagery, and flowing and musical versification, takes a place, now too little recognised, among the pieces preluding the romantic movement of the time."[1])

The view of the last-named critic as to the general character of Keats' first poem appears in a somewhat modified form in J. Hoops' article entitled „Keats' Jugend und Jugendgedichte"[2]): „In seinen übrigen Jugenddichtungen tritt allerdings der Einfluss der Litteratur des 18. Jahrhunderts vielfach unverkennbar zu Tage; aber aus den vier Stanzen der „Imitation of Spenser" dasselbe entnehmen zu wollen, scheint doch etwas subjectiv geurtheilt; sie können ebenso gut von Spenser direct wie von seinen Nachfolgern beeinflusst sein."[2])

A sharp contrast to all the preceding criticism is furnished by the opinion of Mr. W. M. Rossetti, who finds even in Keats' whole first volume of poems (published in 1817) little in which Spenser's influence is paramount, and is inclined to deny to Spenser any influence upon Keats' latest and best productions. Here are his words: „As we have seen, Keats began versifying chiefly under a Spenserean influence; and it has been suggested that this influence remained puissant for harm as well as for good up to the close of his poetic career. I do not see much force in the suggestion; unless in this limited sense — that Spenser, like other Elisabethan and Jacobean poets his successors, allowed himself very considerable latitude in saying whatever came into his head, relevant or irrelevant,

1) Keats by Sidney Colvin, London, 1889, p. 21.
2) Engl. Stud. XXI. 239.

appropriate or jarring, obvious or far-fetched, simple or grandiose; according to the mood of the moment and the swing of composition, and thus the whole strain presents an aspect more of rich and arbitrary picturesqueness than of ordered suavity. And Keats no doubt often did the same: but not in the choicest productions of his later time, nor perhaps so much under incitement from Spenser as in pursuance of that revolt from a factitious and constrained model of work in which Wordsworth in one direction, Coleridge in another, and Leigh Hunt in a third, had already come forward with practice and precept. Making allowance for a few early attempts directly referable to Spenser, I find, even in Keats's first volume, little in which that influence is paramount. He seems to have written because his perceptions were quick, his sympathies vivid in certain directions, and his energies wound up to poetic endeavour. The mannerisms of thought, method, and diction, are much more those of Hunt than of Spenser; and it is extremely probable that the soreness against Hunt which Keats evidenced at a later period was due to his perceiving that that kindly friend and genial literary ally had misled him into some poetic trivialities and absurdities, not less than to anything in himself which could be taken hold of. for complaint."[1])

2. The Object of This Paper.

A glance through the preceding pages will make it evident that there is a considerable difference of opinion among critics as to the actual relations existing between Keats and Spenser; the question being a rather important one, it may be worth while to enter into a

1) Keats by W. M. Rossetti, London, 1887, pp. 164—165.

detailed study of the extent and the character of the influence left upon the poetry of Keats by his study of Spenser. With the merits or demerits of the two poets we have nothing to do; nor will any attempt be made to draw a comparison between the extent of Spenser's influence upon Keats and that exercised by other writers save where the influence of the former might be called into question.

In an investigation of this nature, it is clear that the most palpable, if not the most important, proof is to be found, first of all, in the traces left by the one writer upon the language and the metre of the other. A second source of evidence, and one in itself of perhaps greater consequence, but more difficult to point out than the former, will be furnished by the choice of subject-matter with the general method of treatment.

II. Biographical Evidence and Personal Testimony.

Before proceeding to an examination of Keats' poetry, it may be proper to notice the oft-repeated account of his first acquaintance with Spenser. It seems that his friend Cowden Clarke read to him the Epithalamion, probably in the year 1813, lending him at the same time a copy of the Faerie Queene, „through which he went," writes Clarke, „as a young horse would through a Spring meadow—ramping." His reading was accompanied moreover by signs of a love for word-pictures and poetical images; for instance, says his

friend, „he hoisted himself up and looked burly and dominant, as he said, 'What an image that is — sea-shouldering whales.'"

Similar testimony is given by Charles Brown, one of Keats' most intimate friends. „Though born to be a poet, he was ignorant of his birthright until he had completed his eighteenth year. It was the Faerie Queene that awakened his genius. In Spenser's fairy land he was enchanted, breathed in a new world, and became another being; till, enamoured of the stanza, he attempted to imitate it, and succeeded. This account of his poetic powers I first received from his brothers, and afterwards from himself. This, his earliest attempt, the Imitation of Spenser, is in his first volume of poems, and it is peculiarly interesting to those acquainted with his history."

A glance through the letters of Keats will suffice to indicate the position which Spenser occupied in his affections, as well as the strong influence exerted by the Faerie Queene upon his method of thought. In a letter written in May, 1817, to his publishers, Messrs. Taylor and Hessey, he says: „I am extremely indebted to you for your liberality in the shape of manufactured rag, valued £20, and shall immediately proceed to destroy some of the minor heads of that hydra the Dun to conquer which the knight need have no Sword Shield, Cuirass, Cuisses, Herbadgeon, Spear, Casque Greaves, Paldrons, spurs, Chevron, or any other scaly commodity, but he need only take the Banknote of Faith and Cash of Salvation, and set out against the monster, invoking the aid of no Archimago or Urganda but finger me the paper, light as the Sybil's leaves in Virgil, whereat the fiend skulks off with his tail between his legs. Touch him with this enchanted paper and he whips you his head away as fast as a snail's

horn—but then the horrid propensity he has to put it up again has discouraged many valiant Knights . . . . I think I could make a nice little allegorical poem, called 'The Dun,' where we would have the Castle of Carelessness, the Drawbridge of Credit, Sir Novelty Fashion's expedition against the City of Tailors, etc. etc."[1])

Again, in a letter written in 1817 to his friend Reynolds, he says[2]): „Just now I opened Spenser, and the first Lines I saw were these —

'The noble heart that harbours virtuous thought,
And is with child of glorious great intent,
Can never rest until it forth have brought
Th' eternal brood of glory excellent. —'"

Noteworthy too are the lines written by Keats to Fanny Brawne, about nine months before his death: „For this Week past I have been employed in marking the most beautiful passages in Spenser, intending it for you, and comforting myself in being somehow occupied to give you however small a pleasure. It has lightened my time very much. I am much better. God bless you."[3])

These lines, written by the dying Keats to the woman of his love, bear more powerful testimony to the depth of his affection for Spenser than is to be found in all the evidence of his friends, and in all the criticism of his critics.

Besides the evidence contained in the letters, the allusions to Spenser are in Keats' poetry itself, as even the most cursory reader may perceive, extremely numerous. Attention may be called here to the Sonnet

---

1) Keats' Letters, ed Forman, London, Reeves and Turner, 1895, p. 21.
2) Ibid., p. 11.
3) Ibid., p. 488.

to Spenser,[1]) and to the following stanza from the Ode to Apollo[2]):

„A silver trumpet Spenser blows,
And, as its martial notes to silence flee,
From a virgin chorus flows
A hymn in praise of spotless Chastity,
'Tis still! Wild warblings from the Aeolian lyre
Enchantment softly breathe, and tremblingly expire."

The stanza is of peculiar interest as furnishing an example of the critical ability of the youthful Keats; Spenser, the most intensely sensuous of all English poets, is preeminent for the purity of his life, and the chastity of his lines.

III. Language.

1. Mr. W. T. Arnold's List of Spenserian Words in Keats.

To Mr. W. T. Arnold belongs the credit of having made the first attempt to point out the exact extent of the Spenserian element in Keats' diction. In the introduction to his edition of Keats' poetical works, from which I have already quoted, he says: „Keats' imitation of Spenser descends even to points of spelling, and the following words were undoubtedly derived from him — 'perceant,' 'raught,' 'libbard,' 'seemlihed,' 'espial,' 'shent' and 'unshent,' 'wox,' 'besprent,' 'grisly' (spelt by

1) The Poetical Works of John Keats, ed. Forman, London, 1896, p. 325. References are always to Forman's edition.
2) Ibid., p. 337.

Keats, after the manner of Spenser, 'griesly'), and 'daedal.' I should point to the same source for 'beadsman,' 'passioned,' 'covert' (a characteristic Spenserian word), 'sallows' and 'eterne.' In St. Agnes' Eve we have the curious form 'tinct' — 'and lucent syrops tinct with cinnamon.' The only other instance I know of this word is in the Shepherd's Calendar for November — 'the blew in black, the greene in gray is tinct.' There is a curious past participle in the first book of Endymion (I. 334) — 'and the raft branch down sweeping from a tall ash top.' 'Byraft' occurs in Chaucer's Knight's Tale, 'beraft' twice in the Shepherd's Calendar, and the actual participle 'raft,' without the prefix, in Chapman's Homer (II. XI. 332) — 'Tydides from his breast had spoil'd and from his shoulder raft His target and his solid helm.' Keats had probably noted the use in all three authors. For Keats' frequent use of the word 'imageries' in the plural the only parallel I can find (apart from those in Tennyson's Gareth and Lynette, and Pater's Imaginary Portraits, which were probably suggested by one or other of the passages in Keats), is in Spenser's Ruines of Time."[1])

The following examples will suffice to show the usage of the words which have been noted by Mr. W. T. Arnold:

beadsman.

The word beadsman, used by Keats in St. Agnes Eve, is found in Spenser[2]) in the plural form beadmen, and so far as I know, once only: — Eftsoones unto an holy Hospitall, that was foreby the way, she did him bring; In which seven Bead-men (I. 10, 36).

---

1) Intro., pp. XXIV—XXV.

2) References are always to the Globe edition of Spenser's Works, London, Macmillan & Co., 1893.

besprent.

In Spenser: — Morne howe, my Muse, now morne with teares besprint (Shep. Cal. for Nov. p. 481); My head besprent with hoary frost I fynd (Shep. Cal. for Dec. p. 485). Spenser also has the form „sprent“ — And otherwhere the snowy substaunce sprent with vermell (II. 12, 45); also IV. 2, 18; p. 534.

In Keats: — Her mouth foamed, and the grass, therewith besprent (Lamia, I. 148).

covert.

In Spenser: — Enforst to seeke some covert nigh at hand (I. 1, 7); Through that thick covert he him led (II. 7, 20); And keepes in coverts close from living wight (II. 9, 40); In that same shady covert (III. 6, 26); And in the thickest covert of that shade (III. 6, 44); Amongst the flags and covert round about (V. 2, 54); also VI. 2, 20; VI. 5, 17; VI. 5, 22; VI. 10, 11; VI. 10, 41; VII. 6, 41; p. 574.

In Keats: — As late I rambled in the happy fields, What time the sky-lark shakes the tremulous dew From his lush clover covert (Sonnet to Wells, p. 50); and clear rills that for themselves a cooling covert make 'Gainst the hot season (End. I. 17); coverts innermost and drear (End. III. 470); He sprang from his green covert (End. IV. 101); Where Porphyro took covert (Eve of St. Agnes, st. XXI); I know the covert (Hyp. I. 152); here found they covert drear (Hyp. II. 32); There was no covert (Hyp. III. 39); coverts fresh (in a cancelled passage of Endymion, p. 563); noteworthy too is the form break-covert (Isabella, st. XXVIII) — „break-covert blood hounds.“

daedale.

In Spenser: — His daedale hand (Intro. III. 2); Then doth the daedale earth throw forth to thee Out of her fruitfull lap aboundant flowres (IV. 10, 45).

In Keats: — I have no daedale heart (End. IV. 459).

espial.

In Spenser: — at first espial of his grim face (IV. 10, 17); Known by good markes and perfect good espiall (V. 4, 15).

In Keats: — with aged eyes aghast from fright of dim espial (Eve of St. Agnes, st. XXI).

eterne.

In Spenser: — That substaunce is eterne (III. 6, 37); eterne in mutabilitie (III. 6, 47).

In Keats: — Eterne Apollo! (End. III. 42); Open thine eyes eterne (Hyp. I. 117).

grisly.

In Spenser: — griesly Pluto (I. 4, 11); griesly Night (I. 5, 20); darke griesly looke (I. 5, 30); griesly thing (I. 9, 21); like the griesly mouth of hell (I. 11, 12); a griesly wownd (II. 1, 39); Plutoes griesly rayne (II. 7, 21); griesly shadowes (II. 7, 51); gryesly graplement (II. 11, 29); grisely mouth (II. 12, 6); The griesly Wassermann (II. 12, 24); griesly night (II. 12, 35); also III. 1, 14; III. 1, 17; III. 1, 67; III. 4, 32; III. 4, 40; III. 4, 52; III. 6, 37; III. 11, 67; III. 12, 11; III. 12, 19; IV. 2, 15; IV. 2, 48; IV. 4, 24; IV. 5, 34; IV. 7, 22; IV. 7, 40; IV. 11, 3; V. 7, 33; V. 8, 34; V. 9, 48; V. 10, 33; V. 12, 16; V. 12, 28; VI. 3, 27; VI. 5, 26; VI. 7, 14; VI. 10, 43; VI. 11, 16; VI. 12, 26; pp. 481, 484, 491, 493, 499, 502, 508, 510, 536, 537, 539, 543, 552, 590.

In Keats: — Half seen through deepest gloom, and griesly gapes (End. II. 629).

imageries.

In Spenser: — Wrought with faire pillours and fine imageries (Ruines of Time, p. 490).

In Keats: — So white the linen, so, in some distinct Ran imageries from a sombre loom (Reconstruction of Hyp. p. 317, line 77); She lifted up her soft warm chin, With aching neck and swimming eyes, And daz'd with saintly imageries, (Eve of St. Mark, p. 398, line 56).

libbard.

In Spenser: — the Libbard sterne (I. 6, 25); the flying Libbard (II. 3, 28); Was hunting then the Libbards (IV. 7, 23); Had hunted late the Libbard (VII. 7, 29); the Grecian Libbard (Ruines of Time, p. 490).

In Keats: — Twelve sphered tables, by silk seats inspher'd, High as the level of a man's breast rear'd On libbard's paws (Lamia, II. 185).

passioned.

In Spenser: — Great wonder had the knight to see the mayd So straungely passioned (II. 9, 41); By lively actions he began bewray Some argument of matter passioned (III. 12, 4).

In Keats: — Nor sigh of his, nor plaint, nor passion'd moan (End. II. 201); By a clear pool, wherein she passioned To see herself escap'd from so sore ills (Lamia, I. 182). „Passion" also occurs as a verb in the present tense in End. I. 248 — „turtles passion their voices cooingly 'mong myrtles."

perceant.

In Spenser: — Yet wondrous quick and persaunt was his spright (I. 10, 47); In her faire eyes two living lamps did flame, ... So passing persant (II. 3, 23); the persant aire (III. 9, 20).

In Keats: — the sophist's eye, Like a sharp spear, went through her utterly, Keen, cruel, perceant, stinging (Lamia, II. 301).

raft.

Mr. Arnold's statement that „beraft" occurs twice in the Shepherd's Calendar is probably a mere slip of the pen for „raft," the latter form being found twice as a preterit in the Shepherd's Calendar for August (p. 470), as well as once in the Faerie Queene (I. 1, 24). The participle „beraft" also occurs in the Faerie Queene (IV. 2, 10) — „And by his false allurements wylie draft Had thousand women of their love beraft."

raught.

In Spenser: — till ryper years he raught (I. 6, 29); His tayle was stretched out in wondrous length, That to the hous of hevenly gods it raught (I. 7, 18); In robe of lilly white she was arayd, That from her shoulder to her heele downe raught (II. 9, 19); Whiles his long legs nigh raught unto the ground (II. 11, 20); ere unto his hellish den he raught (IV. 7, 31); till years he raught (V. 1, 6).

In Keats: — What misery most drowningly doth sing In lone Endymion's ear now he has raught The goal of consciousness? (End. II. 282); a golden gate, To which the leaders sped; but not half raught (End. III. 856). Keats also has the compound form „outraught" (End. I. 866).

sallows.

In Spenser: — the Sallow for the mill (I. 1, 9); And fast beside a little brooke did pas . . . By which few crooked sallows grew in ranke (IV. 5, 33).

In Keats: — How silent comes the water round that bend; Not the minutest whisper does it send To the o'erhanging sallows (from „I Stood Tiptoe upon a Little Hill," p. 7); margin sallows (End. II. 341); Athwart the sallows of a river nook (End. IV. 392); Among the river sallows (Ode to Autuum, st. 3, p. 285).

seemlihed.

In Spenser: — And by his persons secret seemlyhed (IV. 8, 14).

In Keats: — And then his tongue with sober seemlihed (End. IV. 950).

shent and unshent.

In Spenser: — 'How may it be,' sayd then the knight halfe wroth, That Knight should knighthood ever so have shent (II. 1, 11); And with reprochfull shame mine honour shent (II. 1, 27); And all enraged thus him loudly shent (II. 5, 5); And light doe shonne for feare of being shent (III. 4, 58); also III. 9, 33; V. 8, 23; VI. 6, 18; VI. 6, 33; VI. 6, 44; VI. 7, 4; VI. 7, 45. The negative form „unshent" seems not to be used by Spenser.

In Keats: — The patient weeds; that now unshent by foam (Sleep and Poetry, p. 72, line 379); He'll be shent (End. IV. 599); As though in Cupid's college she had spent Sweet days a lovely graduate, still unshent (Lamia, I. 198); this meek lady, Here sitting like an angel newly-shent (Otho the Great, III. 2, 125).

wox.

In Spenser: — Carelesse the man soone woxe (II. 6, 13); Woxe sore afraid (II. 8, 9); And insolent wox through unwonted ease (II. 10, 17); Nigh his wits end then woxe th'amazed knight (II. 11, 44); also II. 12, 22; III, 4, 52; III. 5, 43; III. 6, 19; III. 10, 33; IV. 1, 50; IV. 4, 45; IV. 5, 27; IV. 8, 31; IV. 8, 46; IV. 12, 20; V. 9, 46; V. 11, 9; VI. 2, 20; VI. 4, 9; VI. 6, 24; p. 446; p. 465; p. 559.

In Keats: — Pale wox I, and in vapours hid my face (Hyp. I. 326); The one he struck stone-blind, the other's eyes wox dim (Spenserian St. Written at the Close of Canto II, Book V, of the Faerie Queene, p. 396).

A number of the words noted by Mr. W. T. Arnold are used by Shakspere — „beadsman“ (T. G. of Ver. I. 1, 18), the plural „beadsmen“ (R. 2 III. 2, 116), „covert“ (W. T. IV. 4, 664; 2 Hen. VI. III. 1, 3; Rom. and Jul. I. 1, 132), „espial“ (1 Hen. VI. I. 4, 8; IV. 3, 6; Ham. III. 1, 32), „eterne“ (Macb. III. 2, 38; Ham. II. 2, 512), „grisly“ (M. N. D. V. 1, 140; 1 Hen. VI. I. 4, 47; Lucr. 926), „libbard“ (L. L. L. V. 2, 551), „passions“ (Temp. V. 1, 24; V. and A. 1059), „passioning“ (T. G. of Ver. IV. 4, 172; L. L. L. I. 1, 264), „raught“ (L. L. L. IV. 2, 41; Hen. V. IV. 6, 21; 2 Hen. VI. II. 3, 43; 3 Hen. VI. I. 4, 68; Ant. and Cleo. IV. 9, 30), and „shent“ (Mer. Wives, I. 4, 38; T. Night, IV. 2, 112; Cor. V. 2, 104; Ham. III. 2, 416). Milton has „dew-besprent“ (C. 542), „covert“ (P. L. 3, 39; 4, 693; 6, 409; 9, 435; P. R. 1, 305; 2, 262; C. 945; Il P. 139), „grisly“ (P. L. 1, 670; 2, 704; 4, 821; P. R. 4, 430; C. 603; H. 209), and „libbard“ (P. L. 7, 467). Again, the form „eterne“ occurs not only in Shakspere and Chaucer (K. T. 446; 448; 1132; 1492; 1555; 2146 and probably elsewhere), but is also used by William Browne (Brit. Past. I. 4), from whom Keats took the motto for the Epistles, and whose influence upon Keats has not yet, in my opinion, been made the subject of a thorough investigation.

2. Further Traces of the Spenserian Element in Keats' Diction.

In addition to the results obtained by Mr. W. T. Arnold in his study of Keats' vocabulary, Keats' usage of the following words may, I think, be referred with a high degree of certainty to Spenser's influence:

amate.

In Spenser: — Or the blind God that doth me thus amate (I. 1, 51); For never knight, that dared warlike deed, More luckless dissadventures did amate (I. 9, 45); His countenance ... that cheard his friendes, and did his foes amate (II. 1, 6); Ye been right hard amated, gratious Lord (II. 2, 5); But ah! who can deceive his destiny . . . that, when he sleepes in most security And safest seemes, him soonest doth amate (III. 4, 27); So him he held and did through might amate (III. 7, 35); But in the Porch, that did them sore amate, a flaming fire (III. 11, 21); That when she saw, it did her much amate (IV. 2, 50); He then afresh with new encouragement Did him assayle, and mightily amate (IV. 3, 26); also V. 2, 21; V. 4, 28; V. 11, 64; VII. 6, 19.

In Keats: — Thou didst die A half-blown flow'ret which cold blasts amate (Sonnet to Chatterton, p. 334).

atween.

In Spenser: — Thrise happy man, who fares them both atweene (II. 1, 58); atweene them (II. 6, 32); atweene her lilly handes (III. 5, 33); two other Knights atweene (IV. 4, 34); From her faire eyes wiping the deawy wet Which softly stild, and kissing them atweene (IV. 7, 35); And thrown his shield atween (V. 11, 30); Atwene that Ladie myld and recreant knight (VI. 6, 37); But he, . . . Did cast his shield atweene (VI. 12, 30); a bonie swaine, That Cuddy hight, him thus atweene bespake (Colin Clout, p. 550); Sprinckled with perle, and perling flowres atweene (Epith. p. 589); And seemst to laugh atweene thy twinkling light (Epith. p. 590).

In Keats: — Atween the pillars of the sylvan roof (p. 34); Or hand of hymning Angel, when 't is seen The silver strings of heavenly harp atween (On Leaving Some Friends, p. 55).

bale.

In Spenser: — For light she hated as the deadly bale (I. 1, 16); She fedd her wound with fresh renewed bale (I. 7, 28); my bitter bale (I. 7, 39); And secret poyson through their inner partes, Th' eternall bale of heavie wounded harts (I. 8, 14); Yett still he strove to cloke his inward bale (I. 9, 16); our feeble harts E:: bost with bale (I. 9, 29); such unhappie bale (II. 2, 45); Her faultie Handmayd, which that bale did breede (II. 4, 29); Which thee to endless bale captived lead (II. 5, 16); also II. 6, 34; II. 7, 23; III. 2, 31; III. 7, 21; IV. 8, 39; V. 4, 24; V. 5, 29; VI. 3, 5; VI. 7, 17; VI. 10, 3; VI. 10, 8; VI. 10, 29; Shep. Cal. for Nov. p. 481; Virgil's Gnat, pp. 507 and 508; Daphnaïda, p. 546; Astrophel, p. 560; Sonnets, II. p. 573.

In Keats: — the tale of young Narcissus, and sad Echo's bale (I Stood Tiptoe upon a Little Hill, p. 10, line 180); so in all this We miscall grief, bale, sorrow, heartbreak, woe (End. IV. 942).

distraught.

In Spenser: — 'What franticke fit,' (quoth he) hath thus distraught Thee? (I. 9, 38); Thus whilest their minds were doubtfully distraught (IV. 3, 48); he raught her such an huge stroke, that it of sence distraught her (V. 4, 41); like one enfelon'd or distraught (V. 8, 48); And all his wits with doole were nigh distraught (VI. 11, 33); like to one distraught and robd of reason (VI. 11, 45); also Ruines of Time, p. 495. The participial form in **-ed** occurs in An Hymne of Heavenly Beautie, p. 602.

In Keats: — Thus on I thought, Until my head was dizzy and distraught (End. I. 565); why is my eternal essence thus distraught To see and to behold these horrors new? (Hyp. I. 232).

dreariment.

In Spenser: — Full of sad feare and ghastly dreriment (I. 2, 44); Enrold in flames, and smouldring dreriment (I. 8, 9); in her sad dreriment (I. 11, 32); ghastly dreriment (II. 1, 15); she fled away with ghastly dreriment (II. 4, 31); shaking off his drowsy dreriment (II. 6, 27); hideous dreriment (II. 7, 1); hellish dreriment (III. 4, 58); also IV. 7, 27; V. 3, 26; VI. 10, 44; Shep. Cal. for Nov. p. 480; Ruines of Time, p. 491; Epith. p. 587.

In Keats: — And her palanquin, Rested amid the desert's drearіment (The Cap and Bells, st. XLIV, p. 534).

empierced.

In Spenser: — ruth emperced deepe in that Knightes hart (II. 2, 1); If ever love of Lady did empierce your yron brestes (II. 6, 33); Ne mortall steele emperce his miscreated mould (II. 7, 42); He stroke so hugely with his borrowd blade, That it empierst the Pagans burganet (II. 8, 45); And through the linked mayles empierced quite (III. 5, 19); empierst with deepe compassiowne (III. 9, 39); For privy love his brest empierced had (III. 11, 41); also IV. 12, 19; V. 5, 13; V. 7, 33; VI. 9, 26; VI. 12, 4; Daphnaïda, p. 542; Colin Clout, p. 553; Astrophel, p. 559; Hymne of Heavenly Love, p. 601.

In Keats: — The Emperor, empierc'd with the sharp sting of love (The Cap and Bells, st. XV. p. 525).

fray (vb.).

In Spenser: — To aide his friendes, or fray his enemies (I. 1, 38); What frayes ye, that were wont to comfort me affrayd? (I. 1, 52.) The Lyon frayed them (I. 3, 19); So diversly them selves in vaine they fray (I. 12, 11); But as a man whom hellish fiends have frayd (II. 8, 46); Instead of fraying, they them selves did feare

(II. 12, 40); also III. 3, 12; V. 12, 15; Ruines of Rome, st. XVII, p. 528; Sonnets, LIII, p. 580; Epith. p. 590.

In Keats: — an orbed diamond, set to fray Old darkness from his throne (End. II. 245); She comes, she comes again, like ring-dove fray'd and fled (Eve of St. Agnes, st. XXII, p. 260).

affray (vb.).

In Spenser: — And souce so sore that they the heavens affray (I. 5, 8); th' unwonted sound, With which her yron wheeles did them affray (I. 5, 30); Or when the flying heavens he would affray (I. 7, 34); And corage fierce that all men did affray (II. 10, 15); Shee, that base Braggadochio did affray (III. 5, 27); affray with cruell threat (III. 9, 9); also IV. 6, 45; IV. 10, 16; V. 8, 40; V. 9, 12; V. 9, 24; And made to fly like doves whom the Eagle doth affray (V. 12, 5); [This example is also interesting as having probably suggested to Keats the simile „like ring-dove fray'd and fled" (see above)]; VI. 7, 22; Shep. Cal. for Sept. p. 475; Virgils Gnat, pp. 505, 508, 510; Colin Clout, p. 552.

In Keats: — The Kettle-drum, and far-heard clarionet, Affray his ears, though but in dying tone (Eve of St. Agnes, st. XXIX. p. 262); Her blue affrayed eyes wide open shone (Eve of St. Agnes, st. XXXIII. p. 263).

lout (vb.).

In Spenser: — He faire the Knight saluted, louting low (I. 1, 30); He humbly louted in meeke lowlinesse (I. 10, 44); Tho to him louting lowly (II. 3, 13); The Porter eke to her did lout with humble gestes (II. 9, 26); And comming him before low louted on the lay (III. 10, 23); But to him louted low (III. 10, 37); And lowly to her lowting (IV. 2, 23); also IV. 3, 5; IV. 6, 28; IV. 7, 44; IV. 10, 19; IV. 11, 30; V. 3, 34; V. 8,

50; VI. 10, 16; Shep. Cal. for July, p. 467; Ruines of Time, p. 491.

In Keats: — Was't to this end I louted and became The menial of Mars (Otho the Great, III. 1, 17); Who, turning much his body, more his neck, Louted full low (Cap and Bells, st. XXIX. p. 530). It is worthy of note that Keats also uses this word in a letter to the publisher, John Taylor — „Who could wish to be among the common-place crowd of the little famous — who are each individually lost in a throng made up of themselves? Is this worth louting or playing the hypocrite for?"[1])

needments.

In Spenser: — wearied with bearing of her bag of needments at his backe (I. 1, 6); and eke behind His scrip did hang, in which his needments he did bind (I. 6, 35); Small needments else need shepheard to prepare (Colin Clout, p. 551).

In Keats: Mothers and wives! who day by day prepare The scrip, with needments, for the mountain air (End. I. 208). This is one of the words, by the way, that aroused the wrath of the author of the famous article in the Quarterly Review: „We are told that turtles passion their voices; that an arbour was nested, and a lady's locks gordianed up; and, to supply the place of the nouns thus verbalized, Mr. Keats, with great fecundity, spawns new ones, such as menslugs and human serpentry, the honey-feel of bliss, wives prepare needments, and so forth."[2])

pight.

In Spenser: — And by my wretched lovers side me pight (I. 2, 42); But in the same a little grate was

1) Keats' Letters, ed. Forman, p. 368.

2) Quoted by Mr. Rossetti in his Life of Keats, p. 89.

pight (I. 8, 37); underneath a craggy cliff ypight (I. 9, 33); As if in Adamant rocke it had beene pight (I. 11, 25); But hong still on the shield, as it at first was pight (I. 11, 43); whereon his foot was pight (I. 12, 25); Therein an hundred raunges weren pight (II. 7, 35); On thother side an hideous Rocke is pight (II. 12, 4); also III. 5, 40; III. 7, 41; IV. 10, 25; Intro. V. 4; V. 2, 7; V. 2, 35; V. 4, 46; V. 5, 4; V. 7, 26; V. 8, 8; VI. 9, 44; Shep. Cal. for Feb. p. 449; Shep. Cal. for Dec. p. 485; Virgils Gnat, p. 507; Visions of Bellay, st. 3, p. 539. The form „empight" occurs in II. 4, 46; III. 5, 20; IV. 3, 10; VI. 12, 27.

In Keats: — And, in the middle, there is softly pight A golden butterfly (End. II. 60); now! now! I'm pight, Tight-footed for the deed (Otho the Great, V. 5, 164). —

Of the words contained in the above list not one is found in Milton. Shakspere has „bale" (Cor. I. 1, 166), „distraught" (R 3 III. 5, 4; Rom. and Jul. IV. 3, 49), „enpierced" (Rom. and Jul. I. 4, 19), „frayed" (T. and C. III. 2, 34), „affray" (Rom. and Jul. III. 5, 33), and „pight" (T. and C. V. 10, 24; Lear II. 1, 67). It is to be noted that „pight"[1]) is used by Keats not only in its local sense, as is uniformly the case in Spenser, but also in that of „resolved," as we find it in King Lear.

3. Words and Phrases Probably Borrowed from Spenser.

It may not be considered too fanciful to call attention to the occurrence of the following words in the two poets:

1) „ypight" occurs in Mendez' „Squire of Dames," a poem written in imitation of Spenser (cf. Phelps, English Romantic Movement, p. 79.

banneral.

In Spenser: — And lastly to despoyle of knightly bannerall (VI. 7, 26).

In Keats: — Beneath the shade of stately banneral (Induction, p. 13, line 38). The word also occurs in a suppressed stanza of St. Agnes' Eve — „trophied bannerals."[1])

battailous.

In Spenser: — battailous array (I. 5, 2); battailous aray (II. 7, 37); battailous aray (II. 8, 22); battailous assault (II. 11, 9); his battailous bold brood (III. 3, 47); battailous alarmes (V. 5, 21); also V. 11, 40; V. 12, 12; VI. 1, 2; VI. 2, 33; VI. 7, 41.

In Keats: — but begone all ceremonious points of honor battailous (Otho the Great, IV. 2, 91).

coronal.

In Spenser: — And crowne your heades with heavenly coronall (III. 5, 53); And by his side his Queene with coronall (IV. 11, 11); Untimely my flowres forced to fall That bene the honor of your Coronall (Shep. Cal. for Feb. p. 450); also Shep. Cal. for April, p. 455; Epith. p. 590.

In Keats: — Four lilly stalks did their white honours wed To make a coronal (End. II. 409); weaving a coronal of tender scions (End. II. 693); for I will pull The flowers of autumn for your coronals (End. IV. 814).

dight.

In Spenser: — and others trimly dight their gay attyre (I. 4, 14); But ere he could his armour on him dight (I. 7, 8); A foxes tail with dong all fowly dight (I. 8, 48); The verdant gras my couch did goodly

1) Colvin, Life of Keats, p. 229.

dight (I. 9, 13); His aery plumes doth rouze, full rudely dight (I. 11, 9); And did himselfe to battaile ready dight (I. 11, 52); with girlands dight (I. 12, 6); also I. 12, 23; I. 12, 32; II. 1, 18; II. 4, 38; II. 5, 4; II. 6, 7; II. 7, 42; II. 8, 6; II. 8, 16; II. 8, 22; II. 9, 27; II. 9, 33; II. 9, 40; II. 11, 2; II. 12, 53; II. 12, 77; III. 1, 39; III. 1, 51; III. 4, 43; III. 5, 31; III. 5, 40; III. 5, 53; III. 7, 11; III. 9, 19; III. 10, 52; III. 12, 8; IV. 1, 16; IV. 3, 23; IV. 4, 21; IV. 4, 27; IV. 6, 10; IV. 7, 17; IV. 8, 34; IV. 10, 25; IV. 10, 38; IV. 11, 16; V. 1, 14; V. 4, 21; V. 4, 51; V. 5, 20; V. 6, 17; V. 6, 29; V. 7, 41; V. 8, 27; V. 11, 60; V. 12, 12; VI. 2, 39; VI. 3, 23; VI. 7, 43; VII. 7, 10; VII. 7, 28; VII. 7, 29; VII. 7, 33; Shep. Cal. for Jan. p. 446; Shep. Cal. for June, p. 463; Virgils Gnat, p. 504; Muiopotmos, p. 535; Visions of the Worlds Vanitie, st. IX. p. 538; Visions of Bellay, st. II. p. 538; Colin Clout, p. 552; Colin Clout, p. 554; Astrophel, p. 561; Sonnets, LXXXI. p. 585.

In Keats: — dight By the blearey'd nations in empurpled vests (End. III. 10).

bedight.

In Spenser: — with flaming lockes bedight (I. 12, 21): through fowle sorrow ill bedight (II. 1, 14); Furor hath me thus bedight (II. 6, 50); His head and beard with sout were ill bedight (II. 7, 3); All in a canvas thin he was bedight (II. 11, 22); with pretious deaw bedight (III. 6, 43); with woody mosse bedight (IV. 4, 39); And all his workes with Justice hath bedight (Intro. V, 10); bedight with bleeding wounds (VI. 3, 4); also VI. 3, 45; VI. 5, 7; VI. 7, 14; Shep. Cal. for Oct. p. 477; Virgils Gnat, p. 505.

In Keats; — Where happy spirits, crown'd with circlets bright Of starry beam, and gloriously bedight (Sonnet, „As from the Darkening Gloom," p. 339).

discoloured.

In Spenser: — A bounch of heares discolourd diversly (I. 2, 11); A kirtle of discolourd say (I. 4, 31); A bounch of heares discoloured diversly (I. 7, 32); When that infernall Monster, ... Gan high advaunce his broad discoloured brest (I. 11, 31); the sea discoloured (II. 12, 18); in garments light Discolourd (III. 10, 21); Like a discolourd Snake (III. 11, 28); also III. 11, 47; III. 12, 10; V. 1, 14; Epith. p. 588.

In Keats: — discoloured poisons (Otho the Great, II. 1, 22).

dispart.

In Spenser: — blood-red billowes ... disparted with his rod (I. 10, 53); That quite disparted all the linked frame (II. 8, 44); Doubly disparted, it did locke and close (II. 9, 23); Them in twelve troupes their Captain did dispart (II. 11. 6); Till that she . . . Perforce disparted their compacted gyre (III. 1, 23); also III. 4, 46; III. 12, 38; IV. 9, 1; IV. 10, 51; V. 3, 7; V. 4, 43.

In Keats: — Where dost thou listen to the wide halloos Of thy disparted nymphs? (End. II. 308); just as the morning south Disparts a dew-lipp'd rose (End. II. 407); when lo! the wreathed green Disparted (End. II. 517); and dispart Its most ambiguous atoms with sure art (Lamia, I. 195).

languorous.

In Spenser: — Whom late I left in languorous constraynt? (II. 1, 9).

In Keats: — Whiten'd with ashes, and its languorous flame (Reconstruction of Hyp. p. 321, line 214); Bright eyes, accomplish'd shape, and lang'rous waist! (Sonnet, „The Day is Gone," p. 414).

pricket.

In Spenser: — And joyed oft to chace the trembling Pricket (Shep. Cal. for Dec. p. 484).

In Keats: — And startle the dappled Prickets (Teignmouth, st. 7, p. 366).

ramp.

In Spenser: — A ramping Lyon (I. 3, 5); ramping on his shield (I. 3, 41); And trampling the fine element would fiercely ramp (I. 5, 28); Came ramping forth (I. 8, 12); As hundred ramping Lions (I. 11, 37); He rampt upon him with his ravenous pawes (VI. 12, 29).

In Keats: — The ramping Centaur (End. IV. 595).

shallop.

In Spenser: — and with the ore Did thrust the shallop from the floting strand (III. 7, 27).

In Keats: — Before the point of his light shallop reaches Those Marble steps (Calidore, p. 17, line 67); A little shallop, floating there hard by (End. I. 423); see also A Galloway Song (p. 553, line 20).

undersong.

In Spenser: — So weren his undersongs well addrest (Shep. Cal. for Aug. p. 471); Weepe, Shepheard! weepe, to make my undersong (Daphnaïda, I. p. 545); also Daphnaïda, VI. p. 548 (twice); Daphnaïda, p. 547 (twice); Daphnaïda, VI. p. 548; Colin Clout, p. 551; Prothalamion, p. 606.

In Keats: — Deaf to the nightingale's first undersong (Calidore, p. 17, line 61); While fluent Greek a vowel'd undersong Kept up among the guests (Lamia, II. 200); And through it moan'd a ghostly under-song (Isabella, st. XXXVI. p. 241).

wonderment.

In Spenser: — beauties Queene, the worlds sole wonderment (Verses, p. 10); with gaping wonderment (I. 12, 9); that strange Dame, whose beauties wonderment (IV. 5, 20); fancies wonderment (V. 3, 26); also Ruines of Rome, st. II. p. 526; Sonnets, III. p. 573; Sonnets, XXIV. p. 576; Sonnets, LXIX. p. 583; Sonnets, LXXXI. p. 585.

In Keats: — On the smooth wind to realms of wonderment (I Stood Tiptoe, ... p. 9, line 142); And lo, wonderment! upon soft verdure saw, one here, one there, Cupids a slumbering on their pinions fair (End. II. 384); Peona went Home through the wood in wonderment (End. IV. 1003). —

A number of the preceding words occur in Shakspere — „discolour" (2 Hen. IV. II. 2, 5; Hen. V. III. 6, 171), „discolour'd" (King John, II. 1, 306; 2 Hen. VI. IV. 1, 11; Rom. and Jul. V. 3, 143; Lucr. 708), „pricket" (L. L. L. IV. 2, 12; IV. 2, 53; IV. 2, 58; IV. 2, 61), and „ramping" (King John, III. 1, 122; 1 Hen. IV. III. 1, 153; 3 Hen. VI. V. 2, 13). Milton has „battailous" (P. L. 6, 81), „dight" (L' A. 62; Il P. 159), „disparted" (P. L. 7, 241; 10, 416), and „ramped" (P. L. 4, 343). William Browne has „undersong" (Brit. Past. I. 1), and „prickets" (Brit. Past. III. 2); „coronals" may be found in Fletcher's Faithful Shepherdess (I. 1), a poem with which Keats was no doubt acquainted; „discoloured" occurs in Chapsman's Iliad (XVI. 159), a work for which Keats has put on record his admiration in a fine sonnet; „disparts" is used by William Thompson in the Hymn to May[1]) (published in 1757), a poem written in avowed imitation of Spenser. It would be profitable, in this connection, to compare Keats' diction

1) cf. Phelps, English Romantic Movement, p. 60.

with that of the numerous Spenserian imitations published throughout the eighteenth century; I regret that I am at present not in a position to do so.

Mr. Arnold's remark that Keats „indulges in the very vile word slumbery"[1]) (see End. II. 406) would apply with equal force to Spenser (F. Q. III. 6, 26), and to Shakspere (Macb. V. 1, 12); it is also to be found in Mrs. Tighe's Psyche (p. 5), a poem considered by Mr. Sidney Colvin to have exerted an influence upon Keats' earliest lines. Mr. Arnold also says[2]) that Keats borrowed from Milton the adjective drear, although, on another page of his introduction, we read that this word „of which Keats is so fond is, or was, frequent in the work of only one other poet, namely, Chatterton."[3]) This word is used by Spenser, so far as I know, twice only (F. Q. II. 11, 8; III. 11, 55). The frequent appearance of the longer form in -y is, however, characteristic of his vocabulary, and his usage has here been closely imitated by Keats; particularly worthy of note is the expression „dreary death."

dreary.

In Spenser: — I. 5, 24; I. 5, 30; I. 6, 45; I. 7, 2; I. 7, 22; I. 8, 38; I. 9, 33; I. 9, 36; drery death (II. 1, 45); II. 7, 51; II. 11, 22; III. 4, 57; III. 10, 58; III. 12, 19; IV. 7, 25; VI. 1, 34; VI. 3, 11; VI. 3, 27; VI. 5, 6; VI. 5, 28; VI. 7, 31; VI. 11, 19; VI. 11, 21; VI. 11, 22; Shep. Cal. for Jan. p. 446; dreery death (Shep. Cal. for Julye, p. 466); dreery death (Shep. Cal. for Aug. p. 471); dreerie death (Shep. Cal. for Nov. p. 481); dreerie death (Shep. Cal. for Dec. p. 485); Teares of

1) Intro., p. XXXII.
2) Ibid., p. XXXIII.
3) Ibid., p. XLV.

the Muses, pp. 499, 503; Muiopotmos, p. 536; Daphnaïda pp. 546, 547; Sonnets, LII. p. 580; Epith. p. 591.

In Keats: — dreary hour (Epistle to My Brother George, p. 36); dreary sea (On a Picture of Leander p. 345); dreary melody (End. I. 239); something dreary (End. II. 634); dreary death (End. III. 374); dreary space (End. III. 706); journey dreary (End. IV. 923)

The poem Calidore contains, apart from the title itself (cf. F. Q. Book VI.) and the words already noted, a number of tricks of expression that were borrowed from the Faerie Queene. Thus, the hero is „withal a man of elegance and stature tall" (cf. F. Q. II. 7, 41; II. 12 46; VII. 6, 28; VII. 7, 5); his armour looks like „some splendid weed" (cf. F. Q. I. 7, 19; II. 3, 27; II. 3, 29 II. 4, 29; VI. 4, 19); we read also that „Sir Gondiber has doff'd[1]) his shining steel" (cf. F. Q. III. 4, 5; III 9, 21; III. 11, 55; IV. 1, 13; IV. 1, 43; V. 6, 23; VI 9, 36; VII. 6, 45; Mother H. T. p. 521; 525; 533; 597 The verb occurs also in Endymion (II. 699; II. 1000) The two preceding words are, of course, common enough among the poets; their occurrence in a poem written under the influence of Spenser is, however, significant.

The Spenserian expression „adventurous knight" (F. Q. II. 7, 10; III. 9, 32; IV. 1, 33; IV. 5, 39; IV 6, 4; V. 10, 30) occurs in Keats' Sonnet to Wells (p. 50) equally common in Spenser is „wretched wight" (I. 4 29; I. 10, 39; II. 1, 36; II. 4, 5; III. 5, 36; IV. 12, 6, etc.) used by Keats in the poem La Belle Dame sans Merc (p. 418). The lines „At least for ever, ever more, Will I call the Graces four" (To —, p. 24) were doubtless suggested by a similar passage in the Shep. Cal. for April (p. 455) —

„Wants not a fourth Grace, to make the daunce even?
Let that rowme to my Lady be yeven:

1) Italics are my own.

She shal be a Grace,
To fyll the fourth place,
And reigne with the rest in heaven."

Spenser's line „And made a sunshine in the shady place" (F. Q. I. 3, 4) appears almost word for word in the Epistle to George Felton Mathew (p. 35, l. 75). The forms „'sdeign" in King Stephen (I. 4, 42) and „'sdeigned" in the Stanzas on C. A. Brown (p. 407) are, of course, Spenserian (F. Q. III. 1, 40; III. 1, 55; IV. 3, 16, etc.). May not the verb „shoulder'd" (End. III. 835), used of motion through the water, have been suggested by the famous epithet „seashouldring" of the Faerie Queene (II. 12, 23)? „The lythe Caducean charm" in Lamia (I. 133) may be put side by side with the line „He tooke Caduceus, his snakie wand" (Mother Hubberds Tale, p. 525). The picture of „fair Pastorella in the Bandits' den" (End. II. 32) was doubtless hovering before the inward eye of Keats after a perusal of the Faerie Queene (VI. 11). The use of the word „elf" (meaning not fairy, but human being) in „many a curious elf, among her kindred" (Isabella, st. 57) is decidedly Spenserian — (F. Q. I. 1, 17; I. 4, 51; I. 5, 2; I. 5, 11; I. 5, 13; I. 6, 42; I. 7, 7; II. 7, 7; II. 7, 56; II. 10, 71; II. 12, 81; III. 12, 22; IV. 5, 34; V. 2, 37; V. 8, 19; VI. 11, 19, etc.); nay, the rare rhyme „pelf" with „elf" was no doubt suggested by its occurrence in the Faerie Queene (II. 7, 7). The other rhyme-word „selfe"[1]) in this same stanza occurs in the rhyme „self" with „pelf" in Endymion (III. 504). Peona, the name of Endymion's sister, is generally considered to have been taken by Keats from the Faerie Queene (IV. 8, 49, etc.); to the same source I should refer Angela, the name given to the

1) cf. Scott, Lay of the L. M. (VI. 1).

old woman in St. Agnes' Eve (see the Faerie Queene, III. 3, 56; III. 3, 58). The drastic expression „with meagre face deform" in the last stanza of the same poem (p. 266) is clearly a reminiscence of the line „With heary glib deform'd and meiger face" (F. Q. IV. 8, 12); compare also „with visages deforme" (F. Q. II. 12, 24), and „all his face deform'd with infamie" (F. Q. V. 3, 38). It seems to have escaped the attention of the critics, that the expression „load every rift of your subject with ore,"[1]) used by Keats in a letter to Shelley, was suggested by the line „And with rich metall loaded every rifte" (F. Q. II. 7, 28).

Many of the words noted by Mr. W. T. Arnold and myself are, of course, to be found in the works of poets of Keats' own times. For instance, Wordsworth has „covert" (The Green Linnet, and elsewhere), and „coronal" (Ode on Immortality); Scott has „beadsman" (Mar. VI. 6), „grisly" (L. of the L. M. III. 14; Mar. II. 23), „ramp'd" (Mar. IV. 28), „shallop" (L. of the L. I. 20; I. 24; II. 4), and „wonderment" (Mar. II. 2); Byron has „grisly" (Don J. II. 149), and „besprent" (Don J. V. 46). Direct influence upon Keats would be, I fancy, in these and similar instances difficult to prove; traces of the Spenserian element may be discovered in the language of perhaps every leading English poet of this century. Among moderns Leigh Hunt[2]) alone appears to have left a deep impress upon Keats' poetry.

4. The Lines in „Imitation of Spenser."

Attention has already been called to the remark that Keats' „professedly Spenserian lines resemble not so much Spenser as later writers who had written in

1) Letters, p. 505.

2) cf. Arnold, Intro., pp. XXVI—XXX; and Hoops, Engl. Stud. XXI. 261—271.

his measure, and of these not the latest, Byron, but rather such milder minstrels as Shenstone, Thomson, and Beattie, or most of all perhaps the sentimental Irish poetess Mrs. Tighe," etc. Apart from his study of the Imitation of Spenser, the critic would appear to have discovered grounds for his opinion in a reference to Mrs. Tighe contained in Keats' poem To Some Ladies, and particularly in the following passage to be found in a letter written by Keats in 1818— „This however is true — Mrs. Tighe and Beattie once delighted me — now I see through them and can find nothing in them or weakness,"[1]) . . .

Mrs. Tighe's Psyche, or, as the title runs, the Legend of Love, of which the first edition appeared in 1805, is an allegorical poem of some length, consisting of six cantos written in the Spenserian stanza. The authoress avoids, as she states in her preface, the obsolete words which are found in Spenser; nevertheless, her poem must be characterized, in its manner of expression and its general tone, as a close imitation of the Faerie Queene. In proof of this, and inasmuch as the poem is comparatively unknown,[2]) the first four stanzas of the first canto may be quoted here:

„Much wearied with her long and dreary way,
And now with toil and sorrow well nigh spent,
Of sad regret and wasting grief the prey,
Fair Psyche through untrodden forests went,
To lone shades uttering oft a vain lament.
And oft in hopeless silence sighing deep,
As she her fatal error did repent,
While dear remembrance bade her ever weep,
And her pale cheek in ceaseless showers of sorrow steep.

1) Letters, p. 249.

2) I am indebted to the kindness of Prof. Hoops for the loan of a copy of the poem.

'Mid the thick covert of that woodland shade,
A flowery bank there lay undressed by art,
But of the mossy turf spontaneous made;
Here the young branches shot their arms athwart,
And wove the bower so thick in every part,
That the fierce beams of Phoebus glancing strong
Could never through the leaves their fury dart;
But the sweet creeping shrubs that round it throng
Their loving fragrance mix, and trail their flowers along

And close beside a little fountain played,
Which through the trembling leaves all joyous shone
And with the cheerful birds' sweet music made,
Kissing the surface of each polished stone
As it flowed past: sure as her favourite throne
Tranquillity might well esteem the bower,
The fresh and cool retreat have called her own,
A pleasant shelter in the sultry hour,
A refuge from the blast, and angry tempest's power

Wooed by the soothing silence of the scene,
Here Psyche stood, and looking round, lest aught
Which threatened danger near her might have been
A while to rest her in that quiet spot
She laid her down, and piteously bethought
Herself on the sad changes of her fate,
Which in so short a space so much had wrought,
And now had raised her to such high estate,
And now had plunged her low in sorrow desolate.'

Students of Spenser will recognize at once the grea similarity in style between these lines and that of th Faerie Queene; and so it goes through the six cantos To enter into details, it is possible that the expressio „coerulean sky" occurring in Keats' poem may be reminiscence of the „cerulean skies" of Mrs. Tigh

(Psyche, Canto VI. p. 185), although it is not to be overlooked that Spenser has already „caerule streame“ (Virgils Gnat, p. 506). It would be difficult, I fancy, to point out any other features in Mrs. Tighe's poem, which, reappearing in the Imitation of Spenser, are not to be found in the Faerie Queene.

Certainly, there is in Keats' poem, apart from the use of the word teen (cf. F. Q. I. 9, 34; I. 12, 18; II. 1, 15; II. 1, 58; III. 5, 40; III. 11, 47; III. 12, 40; IV. 3, 23; IV. 3, 31; IV. 12, 21; V. 10, 7, etc.), more than one point of similarity with the Spenserian manner. Thus: —

1. The use of the ending -es in scales' (st. II. p. 27) to complete a metrical foot — „Whose silken fins, and golden scales' light.“

In Spenser: — In wine and oil they wash his wounds wide (I. 5, 17); In all his waies through this wide worldes wave (I. 10, 34); Honour, estate, and all this worldes good (II. 7, 8); Loe! here the worldes blis: loe! here the end (II. 7, 32); Here is the fountaine of the worldes good (II. 7, 38); worldes blis (II. 7, 48); worldes (II. 12, 3); beames (Intro. III. 4); whales (III. 1, 15); beames (III. 1, 32); armes (III. 2, 34); armes (III. 3, 52); howndes (III. 4, 46); beames (III. 4, 60); beames (III. 6, 6); worldes (III. 6, 52); handes (IV. 1, 29); Heroes (V. 2, 1); deathes (V. 4, 35); leaves (V. 12, 13); leaves (VI. 2, 35); armes (VI. 3, 28); knightes (VI. 4, 16); armes (VI. 4, 23); lives (VI. 4, 31); worldes (VI. 6, 35); armes (VI. 12, 19); beames (VII. 7, 44); worldes worth (Ruines of Time, p. 492); worldes gaze (Teares of the Muses, p. 503); winges twaine (Muiopotmos, p. 536); beames bright (Hymne in Honour of Beautie, p. 598), etc.

It is noteworthy that no single instance of this usage of the ending -es is to be found in Mrs. Tighe's Psyche.

2. „I could e'en Dido of her grief beguile“ (st. III. p. 28). Compare the following lines from Spenser: — And all the while most heavenly melody About the bed sweet musicke did divide Him to beguile of grief and agony (I. 5, 17); And, dying, doe themselves of payne beguyle (Sonnets, XLVII. p. 580); And faine my griefe with chaunges to beguile (Sonnets, LXXXVI. p. 586).

3. The lines „For sure so fair a place was never seen, Of all that ever charm'd romantic eye“ (st. III. p. 28) have been pointed out by Mr. Colvin[1]) as examples of a manner that is directly opposed to the Spenserian. One does not like to find fault with the opinion of so excellent a critic as Mr. Colvin; nevertheless, leaving out always the one word „romantic,“ similar passages may, I think, be found in Spenser. Thus: Eftsoones they heard a most melodious sound, Of all that mote delight a daintie eare (II. 12, 70); So faire a place as Nature can devize (III. 6, 29); And sprinckled with such sweet variety Of all that pleasant is to eare or eye (Intro. VI. 1).

4. The thought expressed in the first six lines of the last stanza of Keats' poem may have been suggested by the following stanza from the Faerie Queene (II. 12, 61):

„And over all of purest gold was spred
A trayle of yvie in his native hew;
For the rich metall was so coloured,
That wight who did not well avis'd it vew
Would surely deeme it to bee yvie trew:
Low his lascivious armes adown did creepe,
That themselves dipping in the silver dew
Their fleecy flowres they fearefully did steepe,
Which drops of christall seemd for wantones to weep.“

1) Life of Keats, p. 21, foot-note.

Keats' lines are:

„And all around it dipp'd luxuriously
Slopings of verdure through the glossy tide,
Which, as it were in gentle amity,
Rippled delighted up the flowery side;
As if to glean the ruddy tears, it try'd,
Which fell profusely from the rose-tree stem!"

5. The poem is a simple expression of joy in the beauty of earth; beyond this it has no aim. As it will be necessary to consider later the attitude of the two writers toward nature, I shall content myself here with quoting from J. Hoops the judicious words in which he sums up the general character of this, Keats' earliest attempt at poetry: „Wir haben hier bereits einige Hauptcharakterzüge der späteren Keats'schen Muse: keine Handlung, keine Leidenschaft, nichts Erhabenes und Pathetisches; aber dafür eine reine, keusche Freude an der sinnlichen Schönheit der Welt, fein ausgearbeitete Einzelschilderungen mit einer Vorliebe für das Stillleben, für die anmuthigen, friedlichen Seiten der Natur. Aber, wie bei Spenser, ist es nicht die wirkliche Natur, die er uns schildert, sondern eine romantische Märchenlandschaft mit Feen und Zauberinseln, leuchtend in lauter Sonnenschein und Farbenglanz."[1])

5. Summary.

This subject might easily be pursued further. Enough has probably been said, however, to give some insight into the influence exerted by Spenser upon the diction of Keats. This influence, appearing in the lines which mark the beginning of Keats' career, is to be found everywhere, — throughout the volume of 1817, in Endymion, in Lamia and in the Odes, in Isabella and

1) Engl. Stud. XXI. 233.

in St. Agnes, in the Dramas, and in the Cap and Bells. Even the language of Hyperion, written when the influence of Milton upon Keats was at its height, shows scarcely an appreciable falling off in the Spenserian element.

In the face of these facts, the view that Spenser's influence was limited to Keats' earliest works cannot be maintained; the contrary opinion, that Spenser's influence increased with the growth of Keats' poetic powers would be, as far as diction is concerned, nearer the truth. In the words of J. Hoops, „Zeitweise sind wohl auch Leigh Hunt und besonders Milton seine poetischen Meister und Vorbilder gewesen; aber die Einwirkung Hunt's beschränkt sich auf die früheste, diejenige Milton's auf die letzte Periode seiner dichterischen Laufbahn; Spenser's eindrucksvolle Spuren dagegen lassen sich durch alle seine Schöpfungen hindurch verfolgen, von der „Imitation of Spenser" und von „Endymion" an bis zum „Eve of St. Agnes," wo er noch einmal auf die Spenser-Stanze zurückgreift."[1])

IV. Metre.

As regards the usage of metre, little or nothing can be affirmed with certainty. Keats makes use of the Spenserian Stanza in his first poem The Imitation of Spenser, in some verses on his friend Charles Armitage Brown, in a Stanza Written at the Close of Canto II. Book V, of the Faerie Queene, in the Cap and Bells, and in St. Agnes' Eve. In this last poem the long swinging melody of Spenser's measure has been caught

1) Eng. Stud. XXI. 234.

with consummate skill; but this is something that can be far more easily felt than expressed in words. It would appear difficult too, if not impossible, to give a definite answer to the question as to how far Keats was influenced in his handling of the Spenserian Stanza by other poets who have written in that measure.

If there be one feature of Spenser's versification that may be seized upon as not having been without effect upon the sensitive ear of Keats, it is perhaps the general tendency to expand words to the fullest extent; this finds its most striking example in the usage of the preterit or participial ending in **-ed** to complete the metre of a line, and rhyming often with words which have the sound of stressed **-ed**. Keats has unworried: head (End. I. 75—76), sped: garlanded (End. I. 109—110), bewildered: bed (End. II. 93—94), visited: ocean-bed (End. III. 391—392), ripened: led (End. III. 707—708), crescented: bed (End. IV. 438—439), tread: passioned (Lamia, I. 181—182), said: vanished (Lamia, II. 306—307), anguished: wed (Isabella, st. VII.), casketed: spread (Isabella, st. LIV.), shed: unwearied (Ode on a Grecian Urn, st. 3), published: dead (The Cap and Bells, st. X). I have noted the following examples in the Faerie Queene: fed: ill-favored (I. 1, 15), bed: discovered (I. 2, 7), hed: garnished (I. 2, 13), traveiled: spred (I. 2, 28), led: traveiled (I. 4, 2), spred: embellished (I. 4, 8), sted: succoured (I. 8, 17), answered: red (I. 8, 33), limited: sted: bed: established (I. 9, 41), red: astonished (I. 12, 29), red: discovered: mentioned: measured (Intro. II. 2), discheveled: disfigured: blubbered (II. 1, 13), bred: livelyhed: scattered: withered (II. 2, 2), outraged: menaged: encouraged: endamaged (II. 2, 18), scattered: fled (II. 3, 30), wondered: answered: conjectured (II. 4, 39)

hid: disorderid: rid: disfigured (II. 3, 36), conquered: maystered: wondered (II. 5, 14), red: garnished (II. 5, 29), questioned: practized: reckoned (II. 6, 9) scattered: shed: unburied (II. 7, 30), ledd: garnished: redd: savored (II. 7, 51), answered: dead (II. 8, 13), Maydenhed: reckoned: honored (II. 9, 6), dispred: ministred: red: menaged (II. 9, 27), disparaged: bountyhed (II. 10, 2), opened: conquered: ransacked (II. 10, 23), sted: recovered: disthronized (II. 10, 44), sted: governed: disquieted: conquered (II. 10, 47), gathered: fled (II. 10, 57), vanquished: established (II. 10, 63), fled: challenged (II. 10, 67), hed: setteled (II. 12, 1) red: counselled (II. 12, 9), dispred: appareled: red (II. 12, 12), delivered: established: herried (II. 12, 13), covered: discoloured: Unthriftyhed (II. 12, 18), answered: measured: whisteled: tickeled (II. 12, 33), discounselled: leveled: over-spred: enveloped (II. 12, 34), sped: sallied: governed: ydred (II. 12, 38), besprinkeled: wed (II. 12, 45), gathered: red: ripened (II. 12, 54), overburdened: disordered: womanhed (II. 12, 55), spred: coloured (II. 12, 61), pictured: sprinckeled: pictured: ravished(Intro.III. 4), discounselled: handeled (III. 1, 11), appareiled: pourtrahed (III. 1, 34), bed: accustomed (III. 1, 41), enveloped: hed: discomfited: heried (III. 1, 43), bed: covered: enveloped (III. 1, 59), red: fulmined: answered (III. 2, 5), aredd: fashioned (III. 2, 16), shed: buried (III. 2, 31), goodlyhed: swallowed (III. 2, 38), bed: dishartened: ared (III. 3, 20), empassioned: fashioned (III. 3, 43), limited: measured (III. 3, 44), conquered: bountyhed (III. 3, 47), accomplishid: hid (III. 3, 48), led: appareled: garnished (III. 3, 59), led: environed (III. 5, 39), bountihed: ripened (III. 6, 3), fled: angered (III. 6, 20),

angered: bed (III. 6, 24), fostered: Maydenhed (III. 6, 28), altered: conditioned (III. 6, 38), tendered: lessoned: womanhead (III. 6, 51), continewed: fled: dred: conquered (III. 7, 2), answered: wandered: wondered (III. 7, 14), red: caroled: hed: conquered (III. 7, 17), embowelled: traveiled (III. 7, 29), did: compassid (III. 7, 55), shed: ordered (III. 9, 11), conquered: redd (III. 9, 22), led: wandered: suffered (III. 9, 41), misled: carried (III. 10, 9), traveiled: wandered (III. 10, 34), bredd: handeled (III. 10, 36), followed: wallowed (III. 11, 7), fashioned: lustyhed (III. 11, 29), pictured: hed (III. 11, 40), overred: figured: discouraged (III. 11, 50), ydred: persevered (III. 12, 2), passioned: discovered: cyphered (III. 12, 4), appareiled: drerihed (III. 12, 17), led: discipled (Intro. IV. 1), nourished: red (IV. 1, 26), bescattered: spred (IV. 11, 46), red: degendered (Intro. V. 2), fed: forwearied (V. 5, 50), hed: transfigured: red: wondered (V. 7, 13), widowhed: offered (V. 10, 12), cherished: banished (V. 10, 39), slavered: sed (V. 12, 29), red: ravished (VI. 10, 30).

It is not to be denied that this usage of the ending **-ed** is to be met with here and there throughout the range of English poetry. What forms with others, however, the exception is to be regarded as one of the most striking features of Spenser's verse; and it occurs not infrequently in Keats. Nevertheless, the system of measuring song by the simple process of counting upon finger and thumb the number of syllables in a given verse, has been, in recent times, so discredited by the wild and fanciful results obtained, that one would be disposed to admit its authority positively only in those cases where Keats has written in avowed imitation of Spenser.

V. Subject-Matter and Method of Treatment. — Sensuousness and Chivalry.

„I have lov'd the principle of beauty in all things,"[1]) says Keats, and the same sentiment is uttered by him again and again. In a letter to his sister Fanny, he writes, „I must confess even now a partiality for a handsome Globe of gold-fish — then I would have it hold 10 pails of water and be fed continually fresh through a cool pipe with another pipe to let through the floor — well ventilated they would preserve all their beautiful silver and Crimson. Then I would put it before a handsome painted window and shade it all round with myrtles and Japonicas. I should like the window to open onto the Lake of Geneva — and there I'd sit and read all day like the picture of somebody reading."[2]) The same feeling is delicately conveyed in the words, „I am sitting opposite the Shakspeare I brought from the isle of Wight — and I never look at it but the silk tassels on it give me as much pleasure as the face of the poet itself."[3]) Again, he declares to Fanny Brawne, „I cannot conceive any beginning of such love as I have for you but Beauty."[4]) Once more, he writes to his friend Bailey, „Shakspeare and the Paradise lost every day become greater wonders to me. I look upon fine phrases like a lover."[5])

1) Letters, p. 465.
2) Ibid., pp. 273—274.
3) Ibid., p. 286.
4) Ibid., p. 351.
5) Ibid., p. 364.

All these utterances of Keats prove clearly the fact (which some of his admirers have tried very hard not to see), that the sensuous element was predominant in his character. If further proof were needed, it might be found in a consideration of Keats' attitude toward nature as revealed in his poetry. His love for the trees and flowers and grass is like that of a young innocent girl; it has all the child-like naïveté and delight of the German; it partakes, however unconsciously, of the strong conviction and the deep enthusiasm of him who wrote „consider the lilies of the field, how they grow; they toil not, neither do they spin"—we know the rest. Only at very rare moments does Keats stop to analyze his feelings when in the presence of some beautiful object; his whole being is filled with an overpowering sense of delight, and that is for him enough. „A thing of beauty is a joy forever."

The sentiment expressed by Wordsworth — „To look on nature not as in the hour of thoughtless youth, but hearing often-times the still sad music of humanity" — would have been hardly possible to Keats. But if it be true that he stands here a long way removed from Wordsworth, so is it equally true that right here he joins hands with Spenser. The motto of the volume of 1817 —

„What more felicity can fall to creature,
Than to enjoy delight with liberty" —

is taken from the Muiopotmos (p. 534), a poem vibrating with delight in the beauty and glory of the world. Where can one find a more perfect example of the purely sensuous treatment of nature than in the following stanzas?:—[1])

1) Muiopotmos, pp. 533—534.

„Thus the fresh Clarion, being readie dight,
Unto his journey did himselfe addresse,
And with good speed began to take his flight.
Over the fields, in his franke lustinesse,.
And all the champain o're he soared light;
And all the countrey wide he did possesse,
Feeding upon their pleasures bountcouslie,
That none gainsaid, nor none did him envie.

The woods, the rivers, and the medowes green,
With his aire-cutting wings he measured wide,
Ne did he leave the mountaines bare unseene,
Nor the ranke grassie fennes delights untride.
But none of these, how ever sweete they beene,
Mote please his fancie, nor him cause t' abide:
His choicefull sense with every change doth flit:
No common things may please a wavering wit.

To the gay gardins his unstaid desire
Him wholly carried, to refresh his sprights:
There lavish Nature in her best attire,
Powres forth sweete odors and alluring sights:
And Arte, with her contending, doth aspire
T' excell the naturall with made delights;
And all, that faire or pleasant may be found,
In riotous excesse doth there abound.

There he arriving round about doth flie,
From bed to bed, from one to other border,
And takes survey, with curious busie eye,
Of every flowre and herbe there set in order:
Now this, now that, he tasteth tenderly,
Yet none of them he rudely doth disorder,
Ne with his feete their silken leaves deface,
But pastures on the pleasures of each place.

And evermore, with most varietie
And change of sweetnesse, (for all change is sweete)

He casts his glutton sense to satisfie,
Now sucking of the sap of herbe most meete,
Or of the deaw which yet on them does lie,
Now in the same bathing his tender feete;
And then he pearcheth on some braunch thereby,
To weather him, and his moyst wings to dry.

And then againe he turneth to his play,
To spoyle the pleasures of that Paradise;
The wholesome Saulge, and Lavender still gray,
Ranke-smelling Rue, and Cummin good for eyes,
The Roses raigning in the pride of May,
Sharpe Isope, good for greene wounds remedies,
Faire Marigoldes, and Bees-alluring Thime
Sweet Marjoram, and Daysies decking prime:

Coole Violets, and Orpine growing still,
Embathed Balme, and chearfull Galingale,
Fresh Costmarie, and breathfull Camomill,
Dull Poppie, and drink-quickning Setuale,
Veyne-healing Verven, and hed-purging Dill,
Sound Savorie, and Bazil hartie-hale,
Fat Colworts, and comforting Perseline,
Colde Lettuce, and refreshing Rosmarine.

And whatso else of vertue good or ill
Grewe in this Gardin, fetcht from farre away,
Of everie one he takes, and tastes at will,
And on their pleasures greedily doth pray.
Then, when he hath both plaid and fed his fill,
In the warme Sunne he doth himselfe embay,
And there him rests in riotous suffisaunce
Of all his gladfulnes, and kingly joyaunce."

Take again a stanza from the Epithalamion (p. 587):

„Bring with you all the Nymphes that you can heare
Both of the rivers and the forrests greene,

And of the sea that neighbours to her neare:
Al with gay girlands goodly wel beseene.
And let them also with them bring in hand
Another gay girland,
For my fayre love, of lillyes and of roses,
Bound truelove wize, with a blew silke riband
And let them make great store of bridale poses,
And let them eeke bring store of other flowers,
To deck the bridale bowers.
And let the ground whereas her foot shall tread,
For feare the stones her tender foot should wrong,
Be strewed with fragrant flowers all along,
And diapred lyke the discolored mead.
Which done, doe at her chamber dore awayt,
For she will waken strayt;
The whiles doe ye this song unto her sing,
The woods shall to you answer, and your Eccho ring."

Many other examples of the same manner might be quoted from Spenser; and as for Keats, pure delight in the beauty of nature for beauty's sake, is expressed on almost every page of his works. Interesting in this connection are the lines addressed to Spenser at the close of an Induction to a Poem (p. 14), in which Keats expresses the hope of being able to see what Spenser had seen before him—

„. . . wide plains, fair trees and lawny slope:
The morn, the eve, the light, the shade, the flowers;
Clear streams, smooth lakes, and overlooking towers."

His hope had been already fulfilled in the very first stanzas he ever wrote, in the poem called the Imitation of Spenser. Thus: —

„Now Morning from her orient chamber came,
And her first footsteps touch'd a verdant hill;

Crowning its lawny crest with amber flame,
Silv'ring the untainted gushes of its rill;
Which, pure from mossy beds, did down distill,
And after parting beds of simple flowers,
By many streams a little lake did fill,
Which round its marge reflected woven bowers,
And, in its middle space, a sky that never lowers."

How the verse flows along, pulsing with joy in the beauty of earth! The same note is struck by Keats again and again. Take, for instance, this passage from Sleep and Poetry (p. 71):

„... the stirs of a swan's neck unseen among the rushes:
A linnet starting all about the bushes:
A butterfly, with golden wings broad parted,
Nestling a rose, convuls'd as though it smarted
With over pleasure—many, many more,
Might I indulge at large in all my store
Of luxuries ...."

And this from Endymion (I. 664—671):

„... a moment more,
Our feet were soft in flowers. There was store
Of newest joys upon that alp. Sometimes
A scent of violets, and blossoming limes,
Loiter'd around us; then of honey cells,
Made delicate from all white-flower bells;
And once, above the edges of our nest,
An arch face peep'd,—an Oread as I guess'd."

And this from the same poem (End. I. 898—902):

„I started up, when lo! refreshfully,
There came upon my face, in plenteous showers,
Dew-drops, and dewy buds, and leaves and flowers,
Wrapping all objects from my smothered sight,
Bathing my spirit in a new delight."

Again the following lines from Endymion (IV. 570—579) were, I do not doubt, suggested by those stanzas of the Muiopotmos, that have been quoted above: —

„Ah, Zephyrus! art here, and Flora too!
Ye tender bibbers of the rain and dew,
Young playmates of the rose and daffodil,
Be careful, ere ye enter in, to fill
Your baskets high
With fennel green, and balm, and golden pines,
Savory, latter-mint, and columbines,
Cool parsley, basil sweet. and sunny thyme;
Yea, every flower and leaf of every clime,
All gather'd in the dewy morning: ....“

Further evidence of the sensuous character of the influence exerted by the one writer upon the other may be found in their delineation of the human form. For instance, the expression „creamy breast“ used by Keats in the poem beginning „Woman! when I behold thee flippant, vain“ (p. 29) is a reminiscence of the Spenserian „Her brest like to a bowle of creame uncrudded“ (Epith. p. 589); Keats refers, moreover, directly to this verse in the „Epistle to Charles Cowden Clarke (p. 41):

„Small good to one who had by Mulla's stream
Fondled the maidens with the breasts of cream.“

The women of the Faerie Queene, painted in the words of a vocabulary, which in breadth and richness has seldom been equalled and never surpassed, have the golden hair and snowy limbs, the rosy warmth and soft contours that one sees on the canvas of Guercino; under Spenser's touch, physical beauty puts on immortality. The following stanzas may be quoted as

evidence of his genius for word-painting, and as examples of pure sensuousness (F. Q. II. 12, 63—67):

„And all the margent round about was sett
With shady Laurell trees, thence to defend
The sunny beames which on the billowes bett,
And those which therein bathed mote offend.
As Guyon hapned by the same to wend,
Two naked Damzelles he therein espyde,
Which therein bathing seemed to contend
And wrestle wantonly, ne car'd to hyde
Their dainty partes from vew of any which them eyd.

Sometimes the one would lift the other quight
Above the waters, and then downe againe
Her plong, as over-maystered by might,
Where both awhile would covered remaine,
And each the other from to rise restraine;
The whiles their snowy limbes, as through a vele,
So through the christall waves appeared plaine;
Then suddeinly both would themselves unhele,
And th' amarous sweet spoiles to greedy eyes revele.

As that faire Starre, the messenger of morne,
His deawy face out of the sea doth reare;
Or as the Cyprian goddesse, newly borne
Of th' Ocean's fruitfull froth, did first appeare:
Such seemed they, and so their yellow heare
Christalline humor dropped downe apace.
Whom such when Guyon saw, he drew him neare,
And somewhat gan relent his earnest pace;
His stubborne brest gan secret pleasaunce to embrace.

The wanton Maidens, him espying, stood
Gazing awhile at his unwonted guise;
Then th' one her selfe low ducked in the flood,
Abasht that her a straunger did avise;
But thother rather higher did arise,

And her two lilly paps aloft displayd,
And all that might his melting hart entyse
To her delights she unto him bewrayd;
The rest hidd underneath him more desirous made.

With that the other likewise up arose,
And her faire lockes, which formerly were bownd
Up in one knott, she low adowne did lose,
Which flowing low and thick her cloth'd arownd,
And th' yvorie in golden mantle gownd:
So that faire spectacle from him was reft,
Yet that which reft it no lesse faire was fownd.
So hidd in lockes and waves from lookers theft,
Nought but her lovely face she for his looking left."

These are remarkable stanzas, and their effect upon the senses of Keats, so keenly alive to impressions of physical beauty, must have been great and permanent. Certainly, he attempted to imitate them in some lines in the poem beginning „Hadst thou liv'd in days of old" (page 24): —

* * * * * *

„With those beauties, scarce discern'd,
Kept with such sweet privacy,
That they seldom meet the eye
Of the little loves that fly
Round abound with eager pry.
Saving when, with freshening lave,
Thou dipp'st them in the taintless wave;
Like twin water lillies, born
In the coolness of the morn.

* * * * * *

Hadst thou liv'd when chivalry
Lifted up her lance on high,
Tell me what thou wouldst have been?
Ah! I see the silver sheen

Of thy broider'd, floating vest
Cov'ring half thine ivory breast;
Which, O heavens! I should see,
But that cruel destiny
Has plac'd a golden cuirass there;
Keeping secret what is fair."

With regard to the preceding quotations, it is of course impossible to say how far the one poet was really influenced by the other. It would be perhaps more exact to speak of an innate affinity, Seelenverwandtschaft, which led Keats to imitate, consciously or unconsciously, certain passages of a strikingly sensuous character in the work of the elder poet. The attempt of certain critics to deny to Spenser any influence upon Keats from a sensuous point of view must, however, in the light of the preceding passages, be characterized as a failure.

Moreover it must be remembered that Keats was a very young man when he wrote these lines (he was still a young man when he died); and then too, after all the talk about the allegory of the Faerie Queene, the fact remains that beauty and delight are the dominant and preeminent features of the poem, and the best criticism upon its moral aim is to be found, in my opinion, in the blunt words of Hazlitt that the allegory „won't bite us." It is highly improbable that a young man of Keats' fiery passionate nature would have bothered himself about tracing out the often-times obscure allegory or allegories in the poem; certainly, this feature in the Faerie Queene has left, so far as I can see, little or no impress upon his poetry, whereas the sensuous passages that have been quoted, taken in connection with the Spenserian element in his diction, and his frequent usage of the Spenserian stanza, all prove conclusively the spirit of mind in which he read

the Faerie Queene, and the sincerity of his remark, that „with a great poet the sense of Beauty overcomes every other consideration, or rather obliterates all consideration."[1])

Toward the close of his life, Keats' love for the beauty of the universe became more refined, deepening into a strange pathos. „How astonishingly," he writes, „does the chance of leaving the world impress a sense of its natural beauties upon us! Like poor Falstaff, though I do not 'babble,' I think of green fields; I muse with the greatest affection on every flower I have known from my infancy—their shapes and colours are as new to me as if I had just created them with a superhuman fancy. It is because they are connected with the most thoughtless and the happiest moments of our lives. I have seen foreign flowers in hothouses, of the most beautiful nature, but I do not care a straw for them. The simple flowers of our Spring are what I want to see again."[2]) This growth in refinement of feeling had already made itself perceptible in his delineation of female character. In the volume of 1817 and in Endymion there is everywhere present an overwhelming sense of delight in the merely physical aspects of beauty. But, while his passion for form and colour never forsook him, it ceased, in his more mature productions, to be the dominant motif; his spiritual vision became clearer, one is tempted to say, Wordsworthian. The impression left upon the mind after a perusal of the Eve of St. Agnes is one of awe before the white innocence and the chastity of Madeline. One thinks involuntarily of the picture of the woman drawn by the purest of poets in that grand burst of song known as the Epithalamion. Fair, yes; but chaste, chaste. Keats dwells upon this feature of her character:

1) Letters, p. 57. 2) Ibid., pp. 461—462.

„I will not harm her, by all saints I swear,'
Quoth Porphyro: 'O may I ne'er find grace
When my weak voice shall whisper its last prayer,
If one of her soft ringlets I displace,
Or look with ruffian passion in her face:'"

Her very touch is sufficient to impart spirit and chastity to things material:

„. . . Safe at last,
Through many a dusky gallery, they gain
The maiden's chamber, silken, hush'd and chaste."

Again, in the twenty-fifth stanza, it is her purity that is emphasized:

„Full on this casement shone the wintry moon,
And threw warm gules on Madeline's fair breast,
As down she knelt for heaven's grace and boon;
Rose-bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory, like a saint:
She seem'd a splendid angel, newly drest,
Save wings, for heaven:—Porphyro grew faint:
She knelt, so pure a thing, so free from mortal taint."

Once more, she lies at rest:

„Clasp'd like a missal where swart Paynims pray;
Blinded alike from sunshine and from rain,
As though a rose should shut, and be a bud again."

I do not believe that this growth of Keats' spiritual vision can be ascribed to the influence of Spenser or of any other man; it was simply the natural consequence of an increase in years, which tended at the same time to cool the hot passions of his youth. It has, however, been necessary to notice this development in Keats' work in order to guard myself against the imputation of believing that he remained throughout his life merely the poet of

„Light feet, dark violet eyes, and parted hair;
Soft dimpled hands, white neck, and creamy breast.“—

The awakening of Keats' love for chivalry may be ascribed to the influence of the Faerie Queene. Chivalry, that feature of romanticism which finds its most perfect expression in the works of Walter Scott, constitutes the frame upon which several of Keats' poems are built. A few lines from the Induction to a Poem will give a good idea of the youthful poet's effort to revive chivalry (pp. 12—13):

„Lo! I must tell a tale of chivalry;
For large white plumes are dancing in mine eye.
Not like the formal crest of latter days:
But bending in a thousand graceful ways;
So graceful, that it seems no mortal hand,
Or e'en the touch of Archimago's wand,
Could charm them into such an attitude.
We must think rather, that in playful mood,
Some mountain breeze had turn'd its chief delight,
To show this wonder of its gentle might.
Lo! I must tell a tale of chivalry;
For while I muse, the lance points slantingly
Athwart the morning air: some lady sweet,
Who cannot feel for cold her tender feet,
From the worn top of some old battlement
Hails it with tears, her stout defender sent:
And from her own pure self no joy dissembling,
Wraps round her ample robe with happy trembling.“

Besides the reference to Archimago, the famous enchanter of the Faerie Queene (B. I.), the poem closes with the following address to Spenser (p. 14):

„Spenser! thy brows are arched, open, kind,
And come like a clear sun-rise to my mind;

And always does my heart with pleasure dance,
When I think on thy noble countenance:
Where never yet was ought more earthly seen
Than the pure freshness of thy laurels green.
Therefore, great bard, I not so fearfully
Call on thy gentle spirit to hover nigh
My daring steps: or if thy tender care,
Thus startled unaware,
Be jealous that the foot of other wight
Should madly follow that bright path of light
Trac'd by thy lov'd Libertas; he will speak,
And tell thee that my prayer is very meek;
That I will follow with due reverence,
And start with awe at mine own strange pretence.
Him thou wilt hear; so I will rest in hope
To see wide plains, fair trees and lawny slope:
The morn, the eve, the light, the shade, the flowers;
Clear streams, smooth lakes, and overlooking towers."

Of the same character as the Induction is the poem entitled Calidore (cf. F. Q. B. VI.), in which the youthful poet draws this picture of an ideal knight (pp. 18—19):

„Amid the pages, and the torches' glare,
There stood a knight, patting the flowing hair
Of his proud horse's mane: he was withal
A man of elegance, and stature tall:
So that the waving of his plumes would be
High as the berries of a wild ash tree,
Or as the winged cap of Mercury.
His armour was so dexterously wrought
In shape, that sure no living man had thought
It hard, and heavy steel: but that indeed
It was some glorious form, some splendid weed,
In which a spirit new come from the skies

Might live, and show itself to human eyes.
'Tis the far-fam'd, the brave Sir Gondibert,
Said the good man to Calidore alert;
While the young warrior with a step of grace
Came up,—a courtly smile upon his face,
And mailed hand held out, ready to greet
The large-ey'd wonder, and ambitious heat
Of the aspiring boy; who as he led
Those smiling ladies, often turn'd his head
To admire the visor arch'd so gracefully
Over a knightly brow; while they went by
The lamps that from the high-roof'd hall were pendent,
And gave the steel a shining quite transcendent."

The same note is struck again in the three following stanzas (from „On Receiving a Shell," etc., p. 22):

„Hast thou a steed with a mane richly flowing?
Hast thou a sword that thine enemy's smart is?
Hast thou a trumpet rich melodies blowing?
And wear'st thou the shield of the fam'd Britomartis?

[The heroine of the third book of the Faerie Queene.]

What is it that hangs from thy shoulder, so brave,
Embroider'd with many a spring peering flower?
Is it a scarf that thy fair lady gave?
And hastest thou now to that fair lady's bower?

[Note the use of the word „brave" = „beautiful," and cf. F. Q. I. 2, 13; I. 7, 29; I. 7, 32; I. 9, 19; I. 10, 42; I. 11, 34; II. 6, 16; II. 12, 83; III. 3, 30; III. 3, 59.]

Ah! courteous Sir Knight, with large joy thou art crown'd;
Full many the glories that brighten thy youth!
I will tell thee my blisses, which richly abound
In magical powers to bless, and to sooth."

Take again these lines from the poem to **** (pp. 24—25):

„Hadst thou liv'd when chivalry
Lifted up her lance on high,
Tell me what thou wouldst have been?
Ah! I see the silver sheen
Of thy broider'd, floating vest
Cov'ring half thine ivory breast;
Which, O heavens! I should see,
But that cruel destiny
Has plac'd a golden cuirass there;
Keeping secret what is fair.
Like sunbeams in a cloudlet nested
Thy locks in knightly casque are rested:
O'er which bend four milky plumes
Like the gentle lilly's blooms
Springing from a costly vase.
See with what a stately pace
Comes thine alabaster steed;
Servant of heroic deed!
O'er his loins, his trappings glow
Like the northern lights on snow.
Mount his back! thy sword unsheath!
Sign of the enchanter's death;
Bane of every wicked spell;
Silencer of dragon's yell.
Alas! thou this wilt never do:
Thou art an enchantress too,
And wilt surely never spill
Blood of those whose eyes can kill."

Once more, in the Epistle to George Keats, we have this scene from the days of chivalry (p. 37):

„It has been said, dear George, and true I hold it,
(For knightly Spenser to Libertas told it,)

That when a Poet is in such a trance,
In air he sees white coursers paw, and prance,
Bestridden of gay knights, in gay apparel,
Who at each other tilt in playful quarrel,
And what we, ignorantly, sheet-lightning call,
Is the swift opening of their wide portal,
When the bright warder blows his trumpet clear,
Whose tones reach nought on earth but Poet's ear.
When these enchanted portals open wide,
And through the light the horsemen swiftly glide,
The Poet's eye can reach those golden halls,
And view the glory of their festivals:
Their ladies fair, that in the distance seem
Fit for the silv'ring of a seraph's dream;
Their rich brimm'd goblets, that incessant run
Like the bright spots that move about the sun;
And, when upheld, the wine from each bright jar
Pours with the lustre of a falling star.
Yet further off, are dimly seen their bowers,"...

Still other passages of the same character may be found here and there in Keats' early poems. It is only in the volume of 1817, however, that it is possible to trace this influence, which pertains not so much to the method of treatment as to the choice of subject-matter; later on it is not the snbject-matter, but the general Stimmung of the poet which appears in the foreground, and it would be here perhaps impossible to separate Spenser's influence from the numerous others that contributed to the development of the romantic spirit of Keats, the individual, as well as of the romantic movement of the age. At the same time it is difficult to imagine what influence could have been so powerful in fostering and developing the romantic element in Keats' work as that of Spenser.

Such is my sense of the relation existing between Spenser and Keats. Spenserian influence has been found in Keats' method of handling metre and in his frequent usage of the Spenserian Stanza; the Spenserian element in his vocabulary has been shown to be everywhere present, in his latest as well as in his earliest productions, appearing at times even in his letters, the language of every-day life; and a certain number of lines and poems have been pointed out, which, partly sensuous, partly romantic, owe their existence to the inspiration caught by their author from the poetical works of Spenser.

I venture to express the hope that these facts, however insignificant they may be, will contribute something toward furthering the knowledge of two poets whose names are of so great importance in the history of English song.

Index of Words Compared.

affray (vb.), 19; 21.
amate, 16.
Angela, 29.
atween, 16.
bale, 17; 21.
banneral, 22.
battailous, 22; 26.
beadsman, 9; 15; 30.
bedight, 23.
besprent, 10; 15; 30.
brave, 54.
Caducean, 29.
caerule, 33.
cerulean, 32.
coronal, 22; 26; 30.
covert, 10; 15; 30.
daedale, 10.
dight, 22; 26.
discoloured, 24; 26.
dispart, 24; 26.
distraught, 17; 21.
doff, 28.
dreariment, 18.
dreary, 27.
elf, 29.
empierced, 18; 21.
espial, 11; 15.
eterne, 11; 15.
fray (vb.), 18; 21.
grisly, 11; 15; 30.
imageries, 11.
[illegible]s, 24.
libbard, 12; 15.
lout (vb.), 19.
needments, 20.
passioned, 12; 15.
Peona, 29.
perceant, 12.
pight, 20; 21.
pricket, 25; 26.
raft (pp.), 13.
ramp, 25; 26; 30.
raught, 13; 15.
sallows, 13.
'sdeign, 29.
seemlihed, 14.
shallop, 25; 30.
shent, 14; 15.
shoulder'd, 29.
slumbery, 27.
teen, 33.
tinct, 9.
undersong, 25; 26.
unshent, 14.
weed, 28.
wonderment, 26; 30.
wox, 14.

Literature.

The Works of Spenser, Globe ed., London, 1893.
The Poetical Works of John Keats, Aldine ed., London, 1895.
The Poetical Works of John Keats, ed. W. T. Arnold, London, 1888.
The Poetical Works of John Keats, ed. H. Buxton Forman, London, 1896.
The Letters of John Keats, ed. H. Buxton Forman, London, 1895.
Keats by W. M. Rossetti, London, 1887.
Keats by Sidney Colvin, London, 1889.
Keats' Jugend und Jugend-Gedichte von J. Hoops, Engl. Stud. XXI. pp. 209—310.
Psyche with Other Poems by Mrs. Henry Tighe, London, 5th ed., 1816.
English Romantic Movement by William Lyon Phelps, Boston, 1893.
Nares Glossary, ed. Halliwell and Wright, London, 1859.
Concordance to Milton by John Bradshaw, London, 1894.
Concordance to Shakespeare by John Bartlett, London, 1894.
New English Dictionary (A—C), Clarendon Press.

Vita.

A. Read, was born Nov. 17, 1869, in Goodson, Va., rst son of Samuel Read. I was reared in the Evan- and obtained my early education in the schools of my After receiving the Bachelor's Degree at King College, ssee, and completing the M. A. courses in Latin and e University of Virginia, I spent the winter semester, the University of Göttingen; since April, 1895, I have t of English and German philology at the University

to express my thanks to Professor Braune for the as- h he has at all times so willingly given me in the f my work in German; and particularly, to Professor hom I am indebted not only for the subject of this dis- t also for a course of instruction which will remain bright memories of my life.

Gaylord Bros.
Makers
Syracuse, N. Y.
PAT. JAN. 21, 1908

CALL NUMBER
VOLUME
YEAR
EDITION
COPY NUMBER
WRITE FIRMLY
DUE DATE

Stanford University Library
Stanford, California

In order that others may use this book, please return it as soon as possible, but not later than the date due.

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED
LOAN DEPT.

This book is due on the last date stamped below,
or on the date to which renewed. Renewals only:
Tel. No. 642-3405
Renewals may be made 4 days prior to date due.
Renewed books are subject to immediate recall.

DAVIS
INTERLIBRARY LOAN
APR 6 1973

REC'D CIRC DEPT JUN 13 '74

RIVERSIDE
INTERLIBRARY LOAN
OCT 25 1976

REC. CIR. JAN 27 '77

OCT 6 1978

REC. CIR. OCT 13 '78

LD21A-20m-3,'73
(Q8677s10)476-A-31

General Library
University of California
Berkeley

1177960375